

The Archive of Maori and Pacific Music

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The Archive of Maori and Pacific Music attached to the University of Auckland collects recordings of music and oral tradition and dance for the use of the peoples concerned and of scholars. A complementary description of the Archive of New Zealand Music at the Turnbull Library will follow.

This Archive was formally established in 1970 as part of the Department of Anthropology at the University of Auckland. The founder and director is Associate Professor Mervyn McLean. Two research assistants are preparing transcriptions and cataloguing the collection with a view to eventual publication. The air-conditioned premises are located on the main campus; visitors with a serious purpose are welcome, but a phone call to arrange a time in advance is appreciated.

The aims of the Archive include service to Maori people, such as supplying dubbings of *waiata*, and assistance to scholars and national archives in other countries. Because of the institutional affiliation, agreements that are binding on the University itself may be made with the various collectors. Some material carries restrictions, such as against publication of *tambu* chants. The Archive zealously guards the various copyrights inherent in any recording. It collects music and all forms of oral tradition, and indeed began with a substantial amount of linguistic material collected over the years by departmental linguists. The first substantial music collection to be accessioned was Dr Mervyn McLean's, running now to over 1,230 items of traditional Maori chant.

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There are more than 2,000 tapes at present, with new accessions coming in at the rate of about 200 a year. Some of the more noteworthy collections of music are those by Richard Moyle of Samoa and Tonga, the Maori Purposes Fund Board collection, the Dominion Museum cylinder recordings made by Elsdon Best and others from 1919 onwards, now transferred to tape, McLean's Cook Islands collection, Vida Chenoweth's Usarufa (Highlands Papua New Guinea) collection, and my own New Hebrides collections. The Polynesian section is very strong, but there are useful samplings of many parts of Melanesia. There is some Micronesian, Australian, and Indonesian material.

Extensive recordings were made in March 1976 at the second South Pacific Festival of Arts held at Rotorua. Seventy hours of tapes were recorded from all concerts and lecture recitals and the main outdoor events, and advice was given to TV2 and BBC Television in their filming of the events. The Archive now has six hours of colour videotape of the best technical quality of preparations for the Festival (filmed in the Cook Islands, Fiji, Samoa, and the New Hebrides) from the TV2 film rushes, and a good selection of dances filmed at Rotorua itself.

In addition to attracting visits by scholars interested in song and dance, the various collections are studied, annotated, and transcribed by advanced students. Such documentation, plus that supplied by field collectors, is filed and available for inspection.

Members of the Archive have participated in the round-Pacific satellite link known as PEACESAT, in the music-archive series of talks initiated by Mrs C. Saumaiwai of the South Pacific Commission Archives of Pacific Music, Suva, Fiji. The countries involved in these talks are the Solomon Islands, Fiji, the Cook Islands, Niue, Tonga, New Caledonia, Papua New Guinea, Gilbert Islands, Mariana Islands, Hawaii, the New Hebrides and New Zealand. Notes on these conferences have been published (1) and transcripts have been distributed to participants.

The most exciting new ventures are in the use of videotape. The Archive has a one-inch IVC colour videorecorder and a half-inch colour video cassette recorder. It was not possible to use this equipment at Rotorua because of the effect of sulphur fumes on electrical contacts, but a recording was made in Auckland of the Tongans rehearsing under the Hon. Ve'ehala, and another of the Cook Islands National Arts Theatre. It is hoped that field videorecording will be done in the islands some time in the future.

The Archive would be glad to hear from anyone who may have material which could be of interest for its collection.

Reference

- 1 *Studies in music* nos. 9 and 10, 1975 and 1976.